

MARY PICKFORD PURCHASES RIGHTS TO PRODUCE "DOROTHY VERNON OF HADDON HALL"

By JAMES W. DEAN.
NEW YORK, Sept. 2.—Mary Pickford has bought the screen rights to "Dorothy Vernon of Haddon Hall." It will probably be her next picture. That story is one that Mary has long desired for a screen vehicle. When I saw her upon her return from her last trip to Europe she intimated that it would be her next picture.

However, screen rights to the story had been purchased for Madge Kennedy. Miss Pickford and others bid for the story until the price of \$85,000 was reached. Miss Kennedy's backers then announced that the screen rights to the story would not be sold, that she would appear in a picture based on the story upon the completion of the screen version of "Dear Me," now called "The Purple Highway."

A statement from Miss Kennedy's company states that the screen rights to "Dorothy Vernon of Haddon Hall" were sold because she was desirous of making her next picture a modern one rather than a costume play. Screen rights to the story were bought for \$15,000. The price paid by Miss Pickford is said to be the highest paid for story rights this year.

Although Miss Pickford has just completed her second edition of "Tess of the Storm Country," it is to be supposed that production on "Dorothy Vernon" will start soon, since Lady Diana Manners is making a picture in England based on the Haddon Hall romance.

D. W. Griffith isn't saying just what his next picture, "At the Grange," is all about. He never tells much about his pictures until they are ready for exhibition.

"Orphans of the Storm" was one of the first in the present deluge of costume pictures. More than ten million dollars have been spent on costume pictures this year. Griffith hints that his new picture will not be in costume.

Valentino continues to set up attendance records with "Blood and Sand." Receipts for the second Sunday of its showing at the Rivoli, New York, were \$200 higher than the first Sunday. The picture has played three weeks at that theatre and during the last week played also at the Rialto, six blocks away on Broadway.

Earle Williams was the star of "A Rogue's Romance" when it was made several years ago. It is now being re-released with Valentino's name in a conspicuous position. Valentino wore sideburns in that picture. Another picture which starred Eugene O'Brien is now being re-released because of the box office power of the name of Valentino who played a small part in the picture.

Jack Tourneur, 17, son of Maurice Tourneur, acted as his dad's secretary when the latter filmed "The Christian." Rush Hughes, son of Rupert Hughes, played a part in "Gimme," written by his mother and father and directed by his father.

FAN FARE.
Florence Vidor's next starring picture is "Dusk to Dawn," adapted from "The Shuttle Soul," a novel by Katherine Hill.

cinographically, but the story itself is much weaker than the other two.

Says Nita Naldi of Rodolph Valentino, "He is the most inspiring person I have ever seen. It was impossible to be working with him without getting some of his spirit and feeling that 'Blood and Sand' was the most important thing in the world. He insisted on taking every scene in which he appeared close to the camera twice—once while he spoke his lines in English and once in Spanish. His point was that people in Spanish-speaking countries might be disappointed if they saw him mouthing English words."

Valentino probably was speaking Spanish words in the print of "Blood and Sand" which I saw. I couldn't understand a word he was saying. Anyway, Jean Arker, the first Mrs. Valentino, says Ruddy usually says "She" when he means "it."

There is food for thought for those who have scoffed at Valentino's ability as an actor in Miss Naldi's appraisal of him. The scoffing is due largely to the meteoric rise of Valentino, many feeling that his success is due only to "luck" or "fortune."

Miss Naldi says Valentino was always first on the lot in costume, being there long before time to work, collaborating with the director and cameraman in problems of scene and light.

This is just another proof that the greater part of genius is application to a task.

Henry Watterson was considered the greatest editorial writer of his age. He is said to have written every one of his editorials three times before it appeared in print.

Jack Ford, director, has a car that hasn't been washed, dusted or oiled in three years. The name of the car is something like that of the owner.

"The Arab" is the title of Clyde Cook's next comedy. Larry Semon's next is called "The Gringo."

Robert McKim will play the heavy in "Without Compromise," which stars William Farnum.

House Peters on the screen is a lot like a little boy in real life—but a stiff collar on him and he doesn't act a bit natural.

In "Human Hearts" Peters is a horny-handed blacksmith. His personality fairly pops out of his hickory shirt and his corduroys.

In "Rich Men's Wives," another recent release that features Peters, he appears just about as stiff and uncomfortable in that picture as a ten-year-old appears all dressed up for Sunday school after running around all week in only pants and panty-waist.

The personality of House Peters could not be entirely submerged in any role unless it called for a face-mask. He is one of those few screen players who are blessed with features that reflect the mental processes. There is only one face on the screen that registers emotion more quickly and surely than that of Peters. It belongs to Bill Hart.

Give Peters a moment in which he overcomes an enemy or conquers a weakness or fear of his own, and you have the most heroic sight the screen possesses.

There is something in the lift of the head, in the gleam of the eye, in the minute reaction of facial muscles that makes you believe Peters is actually living the moment of greatness the scenario has given him.

One of the dearest moments of "Monte Cristo," a very lively picture, occurred when John Gilbert came up out of the sea and, flinging wide his arms, exclaimed, "The world is mine!"

I believe if Peters had played that role that that episode would have been the most thrilling in the picture. He would have made you believe for the moment that the world really was his.

Some photoplays are hard to follow because they are cluttered up with superfluous characters, with players whose roles have no direct bearing on the plot and create no atmosphere. The scenario and director usually make the mistake of trying to give such characters something to do. This distracts the spectator.

Lucien Hubbard, scenarist, and King Baggott, director, used their noodles, as the saying goes, when they worked in "Human Hearts." They were given Mary Philbin for the play, but the play had no part for her. So they introduced her with a subtitle and let her run loose in the picture, finding an excuse once in a while for taking a close-up of her.

You see, Mary won a beauty contest and got into the movies that way. She is very young and very beautiful, but has had no training for the screen.

A good horse-breaker turns his young stock out in pasture near a railroad so the colts become used to trains gradually. That was the way it was done in "Black Beauty," you remember.

It may be for a like purpose that Mary Philbin was placed in this picture. They wanted to break her to the camera by degrees.

She is playing a very important role now in "Merry Go Round," being filmed by Eric Von Stroheim.

The old fallacy that wealth kills the domestic instinct in man and in woman is worked again in "Rich Men's Wives." As a girl, Clara Windsor is very much neglected because her father is busy making money and her mother has too many social obligations.

As a wife she's out of luck again. Her husband is wealthy. That means that he doesn't take much interest in her and she gets into an innocent but embarrassing situation with a lounge lizard.

There is more neglect of poor men's wives than of rich men's wives because there are more poor men. That's the reason there are so many photoplays and stories like this one written. They afford a soap to the poor man and their wives. They take the edge off the envy of the rich.

THE MOVIE-TORIUM

Monte K. Katterjohn is adapting "His American Wife" as a starring vehicle for Gloria Swanson.

Tyrone Power will play the part of Richard Barthelmess' father in "Fury."

Sydney Franklin who directed "Smilin' Through" will direct the photodramatization of "Brass."

More than 300 boys have been arrested for various misdemeanors in Toronto, Canada, in the past seven months.

The Ontario board of moving picture censors is held responsible for the kind of pictures shown in Toronto. It was to be expected that some members of the reform element would blame the motion picture for the (flux of juvenile delinquency. That would make it appear that the work of the picture censors had not been thoroughly done.

Mrs. Edmund Phillips, a Toronto member of the censor board, says that no picture of recent years could have inspired such a "crime wave" in Toronto's enthusiastic youth.

Others of the reformers hold that the comic supplement of the newspapers is the cause of youthful disregard of law and order.

More rot in pictures, either in motion or in implied motion, do not create criminals.

The nail was hit squarely on the head by J. J. Kelso, provincial supervisor of neglected children, and Police Chief Dickson of Toronto. Lack of home training is responsible for the juvenile crime wave, they assert.

Victor Herbert is arranging the musical score for "When Knighthood Was in Flower," which stars Marion Davies.

John Fairbanks, who helps his brother Doug open the mail, says Doug is invited to at least 11 social functions a day.

Plans are being made to co-star Lillian and Dorothy Gish.

THEATRES

"Black Panther's Cub" to Open Run Today at the Utah Theatre

The W. K. Ziegfeld production, "The Black Panther's Cub," starring Florence Reed, which is based on Swinburne's immortal poem, "Faustine," is heralded as a production which cost to produce more than \$250,000. It is one of the first of the really big productions to be made in the East. It is the first concrete proof of the recent statement by several big producers that it is no longer necessary to go to California to make good pictures.

"The Black Panther's Cub" was made at W. K. Ziegfeld's big Fort Lee Studios in New Jersey. All of the interior scenes were made under artificial lights which enables a director to obtain many effects that not possible to get under natural light. The exterior scenes were also made in the East.

As the locale of "The Black Panther's Cub" is laid in the English countryside and in Paris, it was necessary to build a number of special sets. In one instance an entire farm was reconstructed after the English style and when finished so closely resembled an old English estate, that Norman Trevor, one of the principals in the production, who is an Englishman, asserted that it made him homesick to play in the scene.

It will be shown at the Utah today.

George Arliss Appears at Ogden Today in "The Ruling Passion"

This week will be another red-letter week at the Ogden theatre, according to the announcement of the management for the new George Arliss photoplay, "The Ruling Passion," a comedy-drama of rare charm, is scheduled to open today. Reports from other big cities, where the picture has been shown, coupled with the lavish style and when finished so closely resembled an old English estate, that Norman Trevor, one of the principals in the production, who is an Englishman, asserted that it made him homesick to play in the scene.

George Arliss, in addition to being a character actor of renown throughout the world, has been pronounced the screen's greatest artist. His previous work for the screen, in "Disraeli," firmly established him with photoplay lovers, and in accepting a comedy he decided to present an entirely new role.

In "The Ruling Passion," Mr. Arliss has two roles. In a magnificent country home, night, he is the tired millionaire, in every way living up to the requirements of his station.

Another As Good As "Tol'able David"



Richard Barthelmess "SONNY"

For every mother's son—For every son's mother—Richard Barthelmess has made another drama that equals "Tol'able David" in poignancy.

Here's Sonny—the pool-room boy who tried to steal mother love—and who found himself worshipping the girl who thought she was just his sister.

"Sonny"—a Sweet, Strong, Splendid Drama of Humanity. We're Proud to Present It at the

ORPHEUM

BEGINNING TODAY

A First National Attraction Matinees 10c-25c Nights 10c-30c

In life. During the day, he is an automobile mechanic laboring in overalls, in a small garage. He is "James Alden" at night, and "John Grant" by day. It is a dual role, but two separate characterizations.

The producers of the George Arliss photoplays for United Artists release have surrounded this star with a splendid supporting company. Miss Doris Kenyon stars and screen star, was selected to be Mr. Arliss' leading lady in this photoplay, and Edward J. Burns, one of the handsomest young leading men on the screen, plays with Mr. Arliss and opposite the dainty Miss Kenyon. Miss Ida Darling, one of the most delightful of the "grand dames" of the screen, has the role of Mrs. Alden and mother of Angie Alden (Miss Kenyon). J. W. Johnston, screen and stage player, known to movie fans for his Western photoplays of a few years ago, is one of the "chevies" and Ernest Hilliard, a nephew of Robert Hilliard, is the second of the "chevies." The cast includes Harold Walbridge, formerly with David Belasco, and Brian Darley, famous stage and screen actor.

Victor Herbert is arranging the musical score for "When Knighthood Was in Flower," which stars Marion Davies.

John Fairbanks, who helps his brother Doug open the mail, says Doug is invited to at least 11 social functions a day.

Plans are being made to co-star Lillian and Dorothy Gish.

Novel Heart Throbs in New Barthelmess Film at the Orpheum Today

Placing a roughneck character in the most pretentious surroundings, not as part of a comedy but as an integral cog in a gripping drama is a new tangent for scenarists. The thing has been done before in burlesque,

but it remained for George Hobart to wind this unique twist into a tense sentiment.

"Sonny," with Richard Barthelmess as the star, is the title of the picture adaptation of the stage success which has absorbed this novel twist of plot. The story retains the simple charm of character and treatment that featured "Tol'able David." Unlike its predecessor, however, "Sonny" deals of individuals in the congested cities and centers around the sophisticated life of the big metropolis.

Into the life of this regenerated roughneck there comes the love of a finer girl than he had ever known during his poolroom days. The affluence that seemed so boring to him at the start becomes a suddenly prized possession, and at the moment of true valuation he encounters the first danger of losing it. The impending crisis furnishes a genuine heart throb as the final twist of the plot brings a novel but happy ending.

Richard Barthelmess effects some of the finest character work in his career marked by simple dignity and realism.

"Sonny" will start a four-day run at the Orpheum theatre commencing today at 5 p. m.

New Fad Seen in Gloria Swanson's Latest Film At Alhambra Today

A new and striking fad—painted legs—has taken the country by

You'll remember this boy who takes a dead buddy place in a blind mother's heart. Only a dog knows the difference. The longings of a life make him want to "Sonny" always to sweet old mother—but cannot live a lie.

Then, too, he falls in love with the girl supposed to be his own sister.

Two hours of wonderful entertainment with Big New Robert-Morton Organ throughout. Come at these hours to enjoy full performance—5, 7, 9 p. m.

TODAY 4:45 P. M.



GEORGE ARLISS IN "The Ruling Passion"

FROM EARL DERR BIGGERS' STORY IN THE SATURDAY EVENING POST
SCENARIO BY FORREST HALSEY—DIRECTED BY HARMON WEIGHT
THERE'S SOMETHING STRANGE ABOUT EVERYBODY

Yourself, your wife, your neighbor—Every person has some ruling force, some hobby—The incomparable George Arliss, greatest character actor of the day, in a rollicking comedy drama, pictures his version of a power that rules all men.

"A Distinctive Production"

Also Knockout Comedy For the "Kiddies."

OGDEN THEATRE

"PICK 'O THE PICTURES"

LAVISH-SPECTACULAR-SENSATIONAL



W. K. Ziegfeld's Quarter-of-a-million-dollar Production Extraordinary

"The Black Panther's Cub" Starring Florence Reed

UTAH THEATRE

Dr. Chas. Peart and Miss Lillian Thatcher at the Robert-Morton Organ.

NORMAN TREVOR
Star of "The Black Panther's Cub"
HENRY STEPHENS
MILLIE DAZIE
TYRONE POWER
EARLE FOXE
WM. ROSSLEE
PAULA WHITNEY
and many others